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itself forming a beautiful cream-white when shaded over. The folds must be made out in shadow color, which will require shading off with pearly-gray to the lights, that are put in with Chinese white. Ivory-black can be brought in here advantageously. Other tints will naturally have to be broken into the reflections of a white dress, as the objects surrounding it affect it more or less. Some of the prettiest miniatures are those with the dresses of white muslin, having a pale-colored sash, and a band in the hair to match; the flesh-color of the neck and arms showing through adds to the effect.

In all cases, white near the face is most becoming; a soft white lace carelessly tied round the throat, or thrown over the shoulders, takes off the heaviness of a dark or black dress. Black velvet should have its lights put in with shaded Chinese white.

Avoid, if possible, any brilliant draperies; they are unsuitable for the small space that can be given to them in a miniature. For a person with a good figure, a dress with soft clinging folds shows it off to perfection. You will require some gum in your drapery, and also in the background; but this is more for finishing off the dress. For materials having a shiny surface it will be found very useful; it also gives a firm-looking texture that could not be obtained without it.

A color for a background should be selected that will conduce to the beauty of the whole without interfering with the complexion and shade of drapery. A heavy dull background should always be shunned; it may be as dark as you choose, such as Rembrandt painted, but a dirty-toned background would be the ruin of any picture, however well conceived in other respects. A beginner will certainly find it best to abstain from introducing any object into it, a neutral tint of gray or brown being the easiest to commence with; a reddish tint broken into the brown suits most persons. A fair lady with a white dress should have a little blue sky toned down

with a little gum in it; while it is drying continue the painting of the face and dress. The shading must be

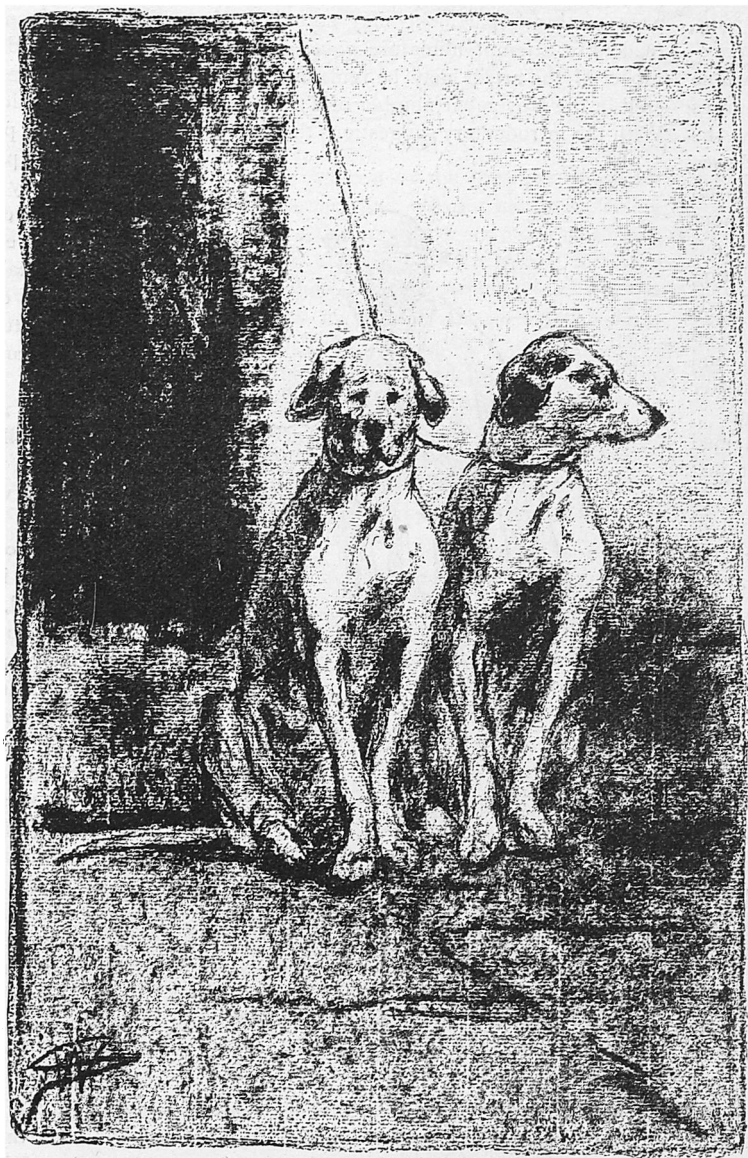
eyes, and nostrils. Any shading that is required can be done by crossing lines obliquely, of the same shade a little stronger; they should be of equal thickness, not one heavier than another, or the shadow will be uneven and rough.

The touches may now be worked in with color mixed with very little gum; a firm light touch will be required for these markings. Sepia should be used for the darkest touches on the eyebrows, eyelashes, and corners of the eyes; carmine and sepia for the mouth and nostrils. The expression can be altered to an indefinite extent simply by the form of the touches. The light in the eye is marked in with constant white. All lights on the picture should be left, not washed out afterward.

Finish the hair next, still keeping the form intact, shading it gently to the forehead so as to avoid all appearance of hardness. The dress can now be completed, the background darkened, and the picture is ready for the final process of stippling. This is performed by filling up with a small brush, charged with the same shade, all the interstices left by the paint not washing quite equally over the ivory; the darker lines or spots will thus be hidden, and a smooth surface obtained; in some parts this might make it too dark, in which case the darkest spots must first be removed by the point of the brush slightly wetted, and then the shade can be filled in evenly.

SEYMOUR HADEN ON ETCHING.

A BOSTON audience has had the honor of being the first to listen to the lectures on etching by Mr. Francis Seymour Haden in this country. He set forth very clearly the two methods of etching—that generally in use, and the new and continuous process. In the former he explained, there are three stages—the executive, or drawing of the subject on the plate; the engraving by chemical action, called biting, and the printing on paper. In the first the etcher



REDUCTION OF A CHARCOAL DRAWING BY WALTER SHIRLAW.



REDUCTION OF A CHARCOAL DRAWING BY WALTER SHIRLAW.

with soft, fleecy, gray clouds; cobalt should be used for the sky and pearly-gray shading for the clouds; this forms the prettiest background imaginable.

Commence by laying in a wash of a desired color

require it, and you can better determine what is to be their finished tint. The expression must be your particular care at this portion of your work; you will have to attend to the shadows at the corners of the mouth,

chooses his subject, and decides upon the treatment he will give it. He considers the subject as a whole and with but slight reference to its details. Whatever capability or genius the artist may have and its peculiar

bent will appear in this. He must work with rapidity, thinking only of what he sees and the impression it makes upon him, with his attention not in the least drawn off from the mechanical conditions. He must take nature on the wing, catching each effect as it passes.

Having finished the drawing upon the varnish coat of the metal plate the latter is placed in the mordant bath, which bites in the lines of the drawing, leaving the remainder of the plate protected by its varnish coat untouched. From the plate after the biting in process is finished, the picture is printed. In drawing the lines they must be of equal thickness and produced by equal pressure. The process of stopping out, by which the drawing is gone over and corrected, and those lines painted out that should not remain, is a most important one, and one upon which too much time cannot be spent. In the new or continuous process the prepared plate is placed in the mordant and the drawing there executed upon it, so that the biting goes on continuously with the drawing, as the lines that are first drawn are bitten most and those least that are made later. It is as if the lines were upon a series of planes, and the effect is to preserve much better the relative positions and values of the objects and the aerial perspective.

Mr. Haden explained that he himself always uses this process, and thinks it much superior to the other. As the mordant may be of any degree of strength, the etcher may accommodate it to his manner of working. He draws first the most prominent and important objects, giving them the largest, firmest treatment possible, the others following in the sequence of their planes. Of the two methods the first is intolerably weak and the last extremely difficult. He would not recommend or discourage either one, for everything depends upon the etcher, who

must choose that method best suited to his temperament. Better than either is to modify the last one by taking the plate out of the mordant occasionally and inspecting the general effect of the drawing.

The collection of Mr. Haden's works made by him for Mr. Frederick Keppel, with which he was introduced to the Lotos Club lately, presents a most striking and interesting display. Take, for example, the three etchings, "Shere Mill Pond," "Calais Pier," and "Erith Marshes," the one full of exquisite detail, the second of striking power, the last giving with a few touches the sense of boundless air and space. Of "Shere Mill Pond" Hamerton says that with a single exception by Claude, the "Bouvier," it is the finest landscape etching in the world, and it is not surprising that it is one of the most popular of Mr. Haden's works. The scene is not only a charming composition, but it is carried as far as the etching needle and acid can go. The delicacy and richness of the foliage, the beauty of the water, the force and vigor of the flying duck, give a sense of completeness which appeals irresistibly to the collector. Mr. Haden, however, places less value on it from an artistic point of view than on such plates as the "Essex Farm" and "A Lancashire River," although he admits that to render such detail again would be beyond his power. The value of etching to the etcher, however, lies in its suggestiveness of form and not in its rendering of detail, and this explains Mr. Haden's preference. In the various states in which the "Calais Pier" is shown, his preference for that impression in which the sky is removed indicates the same endeavor to accomplish much with as little use of the needle as possible. To put it briefly, he works with his brains rather than with his hands. It is proper to speak of Mr. Haden's preference in this re-



DESIGN FOR A PANEL.

FROM A CHARCOAL SKETCH BY WALTER SHIRLAW.

spect, since it was this impression which he selected to represent the "Calais Pier" at the reception to him by the Lotos Club. In giving the sense of space and aerial effects, there is much in common between Mr. Haden and Turner. This is well illustrated in the "Erith Marshes," with its feeling of immense distance. There is something of this, too, in the Greenwich plate, in which the hospital appears with as stately a grace as the palaces of Carthage. Students who have the opportunity to observe the trial proofs of this plate, as also of the "Windsor," will find much to interest them in Mr. Haden's way of working. His

that the plate of "Shere Mill Pond" was destroyed by him after the two hundred and tenth impression had been taken, although a London dealer offered him forty guineas for one corner.

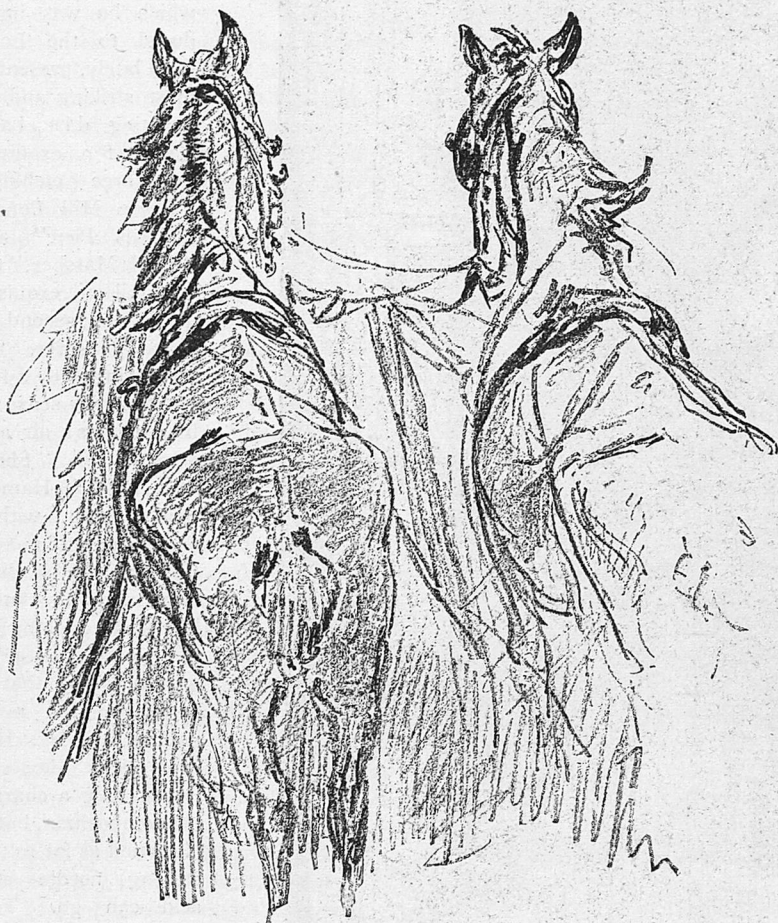
LONDON CORRESPONDENCE.

DESCRIPTIVE LABELS ON PICTURES VS. CATALOGUES
—SIR EDMUND BECKETT AND THE ARCHITECTS.

LONDON, November 16, 1882.

ONE of the points mooted at our late annual Social Science Congress, in the Art Section, was the small but

This state of things is not confined to galleries or museums where the proceeds of the sale of a catalogue are an object; it exists in many places where the professed intention is to enlighten the public without payment. In other cases, such as the South Kensington Museum, the labels are full and careful, the studied composition of experts. For some reason or other the very reasonable and commendable suggestion made at the congress, that labels should be attached to pictures pointing out their merits, and conveying a little information respecting them, raised quite a flutter of opposition. I have not been able to ascertain, and I have



revisions principally consist in removing all lines it is possible to remove, and in massing his blacks in the foreground.

The most profitable of Mr. Haden's etchings has been the "Agamemnon," which association has linked with the Téméraire. Nothing more beautiful in water has ever been done with the etching needle. The drawing of the old vessel is full of interest both to the amateur and to the student. Mr. Hamerton has called attention to the way in which the shading has been suggested, by the disposition of the lines, producing the effect by a method which otherwise would be false. Of the profit of the "Agamemnon" it has been estimated that Mr. Haden received fifteen dollars a minute for every minute employed on it. To these must be added the "Sunset in Tipperary," a dry point etching, marked with great richness of tone, "Challow Farm," "Sawly Abbey," "Wareham Bridge," and one of his rare figures, the portrait of his grandfather. It should be known that Mr. Haden's etchings are all printed in his own house, and that they all bear his name in pencil. In conclusion, it may be added, in illustration of the conscientious spirit in which Mr. Haden works,



LEAD-PENCIL SKETCHES BY WALTER SHIRLAW.

not unimportant one of labelling adequately the works of art exhibited in public galleries. Practice varies greatly. In some cases if an unlearned man walk into a presumed educational gallery of paintings and objects of art he will find next to no assistance in his efforts at self-culture, the catalogue being little but titles and numbers. If he cannot spare sixpence or a shilling for the catalogue, he may grope in absolute darkness.

not been able to conceive, why this was so. Surely it is an obviously good course. If any of the cognoscenti are offended by the didactic or patronizing look of such a course, they can surely take refuge in the reflection that the information is not intended for such superior beings as they are, and omit to read the superscriptions. For the ordinary being I make bold to say that a label with full particulars, such as is used at South Kensington, is too desirable to admit of doubt; and that a catalogue should not only give particulars, but contain hints to prompt the appreciation. If the choice lies between enlightening the many and conciliating the self-sufficiency of the few, there should be no hesitation in going for the former course. I can conceive no more inter-

esting task for a Wyke Bayliss, or even a Ruskin, than the drawing up of such a catalogue for public galleries where the collection is permanent. And this view seems to have prevailed at the Social Science Congress, though the formal motion which expressed it was withdrawn. A still better practice would be that which is not unknown to our aforesaid Wyke Bayliss and some others, of conducting parties round galleries, and de-